



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## CAMEO GLASS.



AMEO, in its original sense, meant a relief-carving in one color upon a ground of another color. Perhaps the earliest gem relieve known is the full-faced, winged Gorgonion upon a flat sard in the gem-room of the British Museum. But it is not a cameo in the sense of the word here used, though sometimes quoted as one.

Like many other valuable gems of the kind, it is sculptured out of a stone of only one color. As the oldest, or, at least, one of the oldest, relief carvings on stone, it is here referred to; and because it is associated in our mind with the sculptured onyx of variously colored layers, and the shell-cameos, more or less remotely the sources of inspiration for the modern carver on glass.

It was about the middle of the fifteenth century that the scarcity of stones having distinctly colored strata led to the extensive use of Mediterranean shells, upon which many choice specimens of figure work were cut. But shells, even the beautiful conch shells of tropical seas, while being neither so hard nor so valuable as the stones they were substituted for, are in endurance, and in the quality of taking rich and soft contrasts of light and shade, far behind the material out of which the glass-carver shapes his work.

A vase of two, three, or more layers of glass, each of a different color, is capable of presenting the most delicate modifications of its hues, according to the treatment and taste of the carver.

While it is in a sense true that the

usually opaque upper layer of glass out of which he forms his subject shows scarcely more light-refracting power than the outer coat of the shell, "cameo-glass," layer with layer, can be rendered to any degree transparent or dull, and in any part of its body operated upon by the skilled workman. The essential qualities of glass of almost any color can be brought to the surface and made to abound in the richest effects of light and shade, and such as shell-cameo cannot take, because, being composed of calcareous matter, it lacks the vitreous, reflecting, and enlivening nature of glass.

Apart from the wheel (which, according to Pliny, was known in his and in pre-Christian times), diamond, ruby, sapphire, or hard metal formed the effective point of the tool which the ancients "scratched" and engraved with.

The art of carving stone, as well as glass, was, doubtless, transmitted from the earliest historic periods, certainly from the times of Grecian and Roman growth and decay. The method followed by the shell-cameo engraver of the present day is in most respects the same as that adopted by the glass carvers.

Having first modeled his subject with care, the carver of the cameo-glass sketches the design with pencil upon the previously roughened surface of the article intended to be decorated. According to the thickness of the layer or layers of glass, and the kind of effect he wants to produce, he proceeds to

remove the surplus glass by sinking around his subject, carefully preserving the parts necessary for the completion of his design. Toward this end, and occasionally throughout the process of rough to fine finish, his work is assisted by the action of revolving copper wheels dressed with oil-moistened emery powder, that gives the cutting power according to his handling; but in the main he works with files and gravers. The gravers are hardened steel wires, the stoutest of them about an eighth of an inch in diameter. They are let into handles, their points being ground to different angles and carefully sharpened on an oil-stone. While using the copper engraving wheels, which are fastened on iron spindles and made to revolve in a lathe, obedient to the foot of the artist, his fingers hold his work up to the revolving wheels and are steadied by his elbows resting on the bench. The seal engraver's more minute iron wheels go on the same principle, but are faced with thin oil and diamond dust frequently applied, instead of the glass engraver's moistened emery.

When the article decorated is nearing completion (and weeks, months, sometimes years of tedious application are necessary to this end), it is usually dipped in a specially prepared acid which tones its surface, and, by removing graving-tool and wheel marks, gives it a more highly finished appearance.

This kind of glass-sculpture is yet in its infancy, but, no doubt, it will mature into great things. It is capable of very superior finish—a finish not to be obtained even on the finest porcelain—and is remarkable not only for the sharpness of the outlines which are obtained, but also for what artists term the fine texture of the figure work.

There are extant several fine examples of glass carving and cameo work, old and new. Among the ancient ones are the Gonzago Cameo, formerly at Malmaison, now at St. Petersburg; the "Vase of St. Denis," in the Paris Cabinet; the Farnese Tazza, in the Neapolitan Museum; and the celebrated Barberini (Portland) Vase, in the British Museum. The modern ones include the "Aurora" Vase, purchased by the New South Wales Government for the Sydney Museum; and the celebrated "Dennis" Vase, which was cheaply purchased for \$5900 at the recent sale of the late Mrs. Morgan's collection in New-York. Other fine examples are in the hands of private collectors, while choice specimens have been secured by a few of the leading dealers in high-class works of art.

While the choicest specimens of this beautiful art work will always be eagerly sought after, collectors of more moderate means need not deprive themselves of the luxury of possessing examples which, while less highly finished and not so carefully designed, still possess many of the charms of the finer productions,—the scope for design, color, and execution being practically unlimited.

There is no more beautiful material than glass, and the cameo-glass of the present day will mark an era in British art manufacture. Two fine specimens are shown in the illustrations, each in three distinct colors, viz.: topaz ground, then ruby, and outside white. The first represents a vase about fifteen inches high, with decoration of wistaria vines and flowers; and the other, one of nine inches by three-and-a-half diameter, in Renaissance style, carved by Chritchman, a clever and skillful decorator.



CAMEO-GLASS VASES. MANUFACTURED BY THOMAS WEBB & SONS, STOURBRIDGE, ENGLAND,  
FOR BAILEY, BANKS & BIDDLE.